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first, and from Wilson our latest president. To defend the heritage of our fathers is a sacred duty. The spirit of our fathers calls us like the minute men of old to our country's defense. Not in weakness, but in power lie the foundations of that continued peace which is the highest ideal of a true, loyal and enlightened patriotism.

### IMMUNITY OF MONUMENTS, MUSEUMS, LIBRARIES, ARCHITECTURAL AND HISTORICAL STRUC- TURES IN WAR AND PEACE

By GEORGE FREDERICK KUNZ, Ph.D., Sc.D.

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ENCOURAGING advances have been made in the United States and in foreign countries in the preservation of natural and architectural landmarks in time of peace, but the events of the European war which began the summer before last have emphasized in a painful way the need for some international agreement which will secure the immunity of historical monuments, museums, libraries and works of art generally in time of war. If the civilized nations of the world have not yet so far outgrown their primitive passions as to be able to settle international differences by means other than slaughter and destruction, it would seem practicable to mitigate at least the losses of war by preserving historical monuments, cathedrals, civic buildings, libraries and works of art. The existence of these in no way affects the fortunes of war, but their destruction robs civilization of the evidences of its progress, obliterates forever the products of the genius of former generations, and causes the animosities engendered by the war to rankle in the hearts of men for generations to come.

In any war, the greatest destruction in these respects is naturally inflicted in the country invaded and by the invaders. People do not destroy their own treasures if they can help it. It therefore happens that in the present European war, Belgium and France have been the chief sufferers, and in a lesser degree the Polish provinces and even England. But it is not intended by this statement to imply that the invaders in the present case are more ruthless than other nationalities have been in the past. In the conflict between Italy and Austria, the destruction of Görtz or Goritza, and the damage done by bombs in Venice offer a sad reciprocity in the infliction of useless injury.

The history of the famous Alexandrian library is sufficiently polyglot in this respect. Part of the library—the largest in the ancient world, embracing the collected literature of Rome, Greece, India and Egypt—was destroyed by fire during the siege by Julius Cæsar. Another

part, kept in the temple of Jupiter Serapis, was largely destroyed when Theodosius the Great permitted the Serapium to be demolished with all other heathen temples in the Roman Empire, A.D. 391. What the Christians left, the Arabs, under Calif Omar, obliterated in 641. Of the books in the Alexandrian Library Omar is alleged to have said:

If these works agree with the Koran they are unnecessary, if they disagree they are heretical; therefore let them be burned.

Diocletian's destructive inquisition in the east left few Christian books for Constantine to collect at Byzantium; and after the inroads of the barbarians into the Roman empire, the ravages of fire and war had destroyed practically everything that could be called a library.

The burning of the Arabic manuscripts in Granada by Ximenes, and the holocaust of the colored picture writings of the Aztecs in Mexico by Zumarraga, obliterated irretrievably valuable records connecting modern and ancient history.

The almost total destruction of Heidelberg by the French troops in 1639 and 1693, with the loss of many literary and art treasures, and the destruction of the valuable public library of Strassburg during the German bombardment in the Franco-Prussian war of 1870, are more modern illustrations of the fact that the ravages of war in this direction have not been confined to any one nationality.

The present is not an appropriate time to review the destruction caused by the European war now raging. When the war has ceased and the field has been surveyed, so that the facts can be accurately ascertained and dispassionately judged, we shall know the true measure of what Liège, Louvain, Rheims, Whitby, and other places have suffered and what art, letters and history have lost in the making of a new epoch in the history of human events.<sup>1</sup>

It is sufficient now to call attention to the public sentiment in favor of restricting this destruction and to express the hope that measures may be taken to prevent it in the future.

At a meeting held at the National Arts Club in New York City on December 4, 1911, the president of the American Scenic and Historic Preservation Society said:

The destruction caused by siege operations when not controlled by the stipulations of an international agreement to protect those treasures of art and literature which should be regarded as international property, since the enjoyment and use of them is freely accorded to all, natives or foreigners, who may wish to avail themselves of the privilege, has been only too often demonstrated.

<sup>1</sup> At a meeting of the German Metallurgists at Düsseldorf, held in February, 1915, Dr. Schuster, speaking of the lack of copper, zinc, and other metals needed in the manufacture of war materials, suggested that the authorities should commandeer, not only in Germany but also in Belgium and France, all available metals from the brass water tap to the copper roofs on the churches, including in the perquisition all bronze monuments.

If, at the next meeting of the Hague Tribunal, an agreement is reached by which libraries and museums will always be exempted from destruction during a war, one great source of danger to the records of history will be removed. It would be most desirable that some such international agreement should be made in regard to the preservation of libraries or museums from wanton destruction in the case of the bombardment of a city. Would that an international understanding of the kind had existed when the Alexandrian library was in jeopardy! Indeed, even as recently as the Anglo-Egyptian war of 1882, the existence and enforcement of regulations for the protection of valuable records might have saved untold trouble regarding land titles, caused by the loss or destruction of legally recorded documents.

During the past year the American Society for Historic and Scenic Preservation has brought this subject to the attention of the Secretary of State of the United States, in the hope that steps might be taken to lessen further losses in the present war, and to pave the way for more effective measures in the future.

In furtherance of this idea, the president of the society has designed a flag to be displayed over churches, libraries, museums and historical monuments, for the purpose of securing for them immunity similar to that which hospitals enjoy under the Red Cross flag. This flag, having a width equal to two thirds of the length, consists of a white field, with a diagonal colored stripe running from the upper corner at the hoist to the lower outer corner, the stripe being in width equal to about one third of the width of the flag. By the color of the diagonal stripe the nature of the protected building may be indicated—red, for instance, signifying a museum, blue a library, etc. Specimens of this flag were displayed at a public meeting of this society held in the American Museum of Natural History in New York City on January 13, 1915.

Action along similar lines has also been taken by the American Institute of Architects and by the Architectural League of New York, as well as by the National Sculpture Society, which has addressed a direct and eloquent appeal to the European belligerents.

A despatch to the London *Daily News* from Brussels, in August, 1914, reported information received from M. Paul Otlet, president of the Union des Associations Internationales, that a movement was on foot to induce the United States to obtain the cooperation of the neutral powers of the world in approaching the belligerents to beg them to respect museums of art and scientific collections in the threatened capitals. He mentioned, for instance, that in Brussels were the plates of the photographic map of the heavens. It has taken twenty years to complete the work, and the destruction of the plates would be an almost irreparable loss to the world.

In September, 1914, the diplomatic representatives of neutral countries asked the Hon. Myron T. Herrick, United States ambassador to France, to sound the American government on the question of making

joint representations to Germany to protect certain buildings and works of art in the event of an attack on Paris.

And from a cablegram to the *New York Times* from Rome, dated January 23, 1915, we learn that, before Italy's declaration of war, a group of well-known Italians addressed a letter to Secretary Bryan conveying an appeal that the United States take some action to the end that the monuments of art in the belligerent countries be preserved from ruin. It was the expectation of those who were launching this movement that it would find support in other neutral states, particularly in Switzerland and Spain. The letter was signed by Bestolfi, the well-known sculptor; by Aristide Sartorio, the painter, and by Giacomo Boni, the archeologist, and said in part:

The art treasures in these countries must be considered as part of the patrimony of the civilized world, and not as the particular property of any country. If all great artists and influential people throughout the world join in this movement much may be done to preserve these art treasures which otherwise will suffer irreparable loss. We look toward the United States as the nation which today, better than any other, can undertake this task and see it through to a successful accomplishment.

In conclusion the writers asked Mr. Bryan to call the attention of the president to the matter.

It is much to be regretted that the regulations adopted by the delegates to the last Hague convention, were not officially ratified by all the governments represented there, as in that case we should have a few hard and fast rules to appeal to, rules which the several nations would feel bound to respect as matters of international law, and not merely of international comity. For the latter, although often operative in time of peace, is but a weak reed to lean upon in time of war.

However, no agreement entered into by the nations to refrain from the destruction of historic monuments and art treasures can ever be of avail unless it be at the same time clearly and definitely understood that such monuments must be equally respected by both belligerents. When this is not the case, when the defenders have yielded to the temptation of utilizing an edifice for military purposes, for signalling or observation, or for masking their artillery, the responsibility for any injury must rest on their own shoulders.

How essential this is has been illustrated by the havoc wrought in the Parthenon through the explosion of powder stored therein by the Turks, during the siege of Athens by the Venetians in 1687. The knowledge that this unique monument of art was being made use of as a powder magazine caused the Venetian fleet to fire upon it, an act that would almost certainly have been avoided otherwise, but one that was quite justifiable under the circumstances, although eternally regrettable. Until that time, this great edifice, erected by the architects Ictinus and

Callicrates in the Age of Pericles, two thousand years before, was still essentially intact.

The thunderbolts of war are not the only perils to tall buildings or lofty columns, for those of nature are chargeable with a number of disasters. At Santamaria di Capua Vetere, in the province of Caserta, Italy, a high column of travertine marble set on a firm pedestal of the same material and bearing a bronze statue of Victory about ten feet high, weighing 1,500 pounds and affixed to the column by an iron rod, had been erected as a memorial of the battle fought near Volturmo in 1860. This monument, about 95 feet high, stood in the quadrangle of the communal building and no trees were anywhere near it; nevertheless, on an October day in 1914, during a severe thunderstorm, a bolt of lightning struck the massive statue, hurling it to the ground and breaking away the upper half of the supporting column.<sup>2</sup> It is believed that had a metallic conductor been passed down from the bottom of the iron rod to a damp sub-soil, the electric discharge would have been carried into the ground, instead of spending its fury on statue and column. The insulating mass of marble afforded no protection, but rather constituted a danger.

In the Constantinople of the Eastern Empire, two columns were wrecked in a like manner, one in A.D. 548, and another, commemorating Constantine the Great, in 1101. A similar fate threatened the column of Marcus Aurelius Antoninus in Rome, when it was struck by lightning in the fourteenth century, but escaped with severe damage to the top; while in the same century the statue of Trajan at the top of the Trajan Column in Rome was destroyed by an electric discharge. In ancient Rome the Baths of Nero, erected in A.D. 60, were destroyed by lightning in the following year. Coming down to the Rome of the Renaissance, the bronze statue of the Archangel Michael on the Castle of St. Angelo, to which it gave the name, and the flagstaff there, were wrecked by lightning in 1572, and from 1606 to 1809 St. Peter's was struck no less than twenty-two times, but no great material damage was ever done. After the last accident Pope Pius VII. had lightning rods installed and for the past century they have proved efficient protectors for this greatest of Roman Catholic churches.

Of other Italian edifices destroyed by lightning, the following towers may be noted: in 1521, that of the Castello of Milan; in 1676, that of Ivren; in 1769, that of San Nazaro at Brescia, and in 1808, the tower of the fortress on the Lido opposite Venice.

The protection afforded against the thunderbolt by the lightning rod may be assimilated to that given by a binding international agreement

<sup>2</sup> This and the following instances of monuments and buildings struck by lightning are reported in a memoir by Professor Ignazio Galli published in the *Atti della Ponteficia Accademia Romana dei Nuovi Lincei*, Dec. 20, 1914.

against the devastating projectiles hurled from the huge guns, the products of human ingenuity and industry. It is to be hoped that when the storm of war has passed away and the nations of the world are again able to take up their interrupted march toward the goals of social, scientific, artistic and industrial progress and aspiration, the terrible lessons taught by the war will not have been learned in vain, but will serve as incentives to provide adequate safeguards for the future. If, as we scarcely dare to believe, an era of peace and good will follows the close of the bitter conflict, the action in common for the preservation of the historic and art treasures of the world will help on the good work.

### PREPAREDNESS—SOME SUGGESTIONS

By ARTHUR WILLIAMS

NEW YORK CITY

THOSE interested in the preservation of that which connects us with the past in art, literature and architecture, look upon the unnecessary destruction of the museums, churches, monuments and historical structures, that is being wrought in Europe, with a degree of regret and horror which can not be easily expressed. Loss of such buildings as the Hôtel de Ville at Louvain, the Cloth Hall at Ypres, the Hôtel de Ville at Arras, such a marvel of architecture as the Rheims Cathedral, or the destruction of such valuable manuscripts and volumes as those housed by the University at Louvain, are calamities to be lamented in the conservation of art and learning. In New York City alone, who could measure the damage resulting from the destruction of such buildings as those of the American Museum of Natural History, the American Museum of Art, the American Museum of Safety, the New York Public Library and many others? Every one must view with apprehension any condition through which our educational and historical structures would be the subject of possible destruction through the attack of an enemy. This would be particularly so if that calamity should be the result of evident unpreparedness, after all the warnings we have received through the conditions existing in the countries now at war.

A program which is distinctly confined to the defensive side of warfare is not necessarily one which would be immediately capable of an effectively offensive campaign. That is to say, the essential elements in a defensive program, where the clearly defined objectives are defensive, do not necessarily equip one for effective offensive action. Preparation for defense could be utilized for an offensive, and places material at our disposal for an offensive movement much more quickly